

*Barker J.*



# STENCILLING

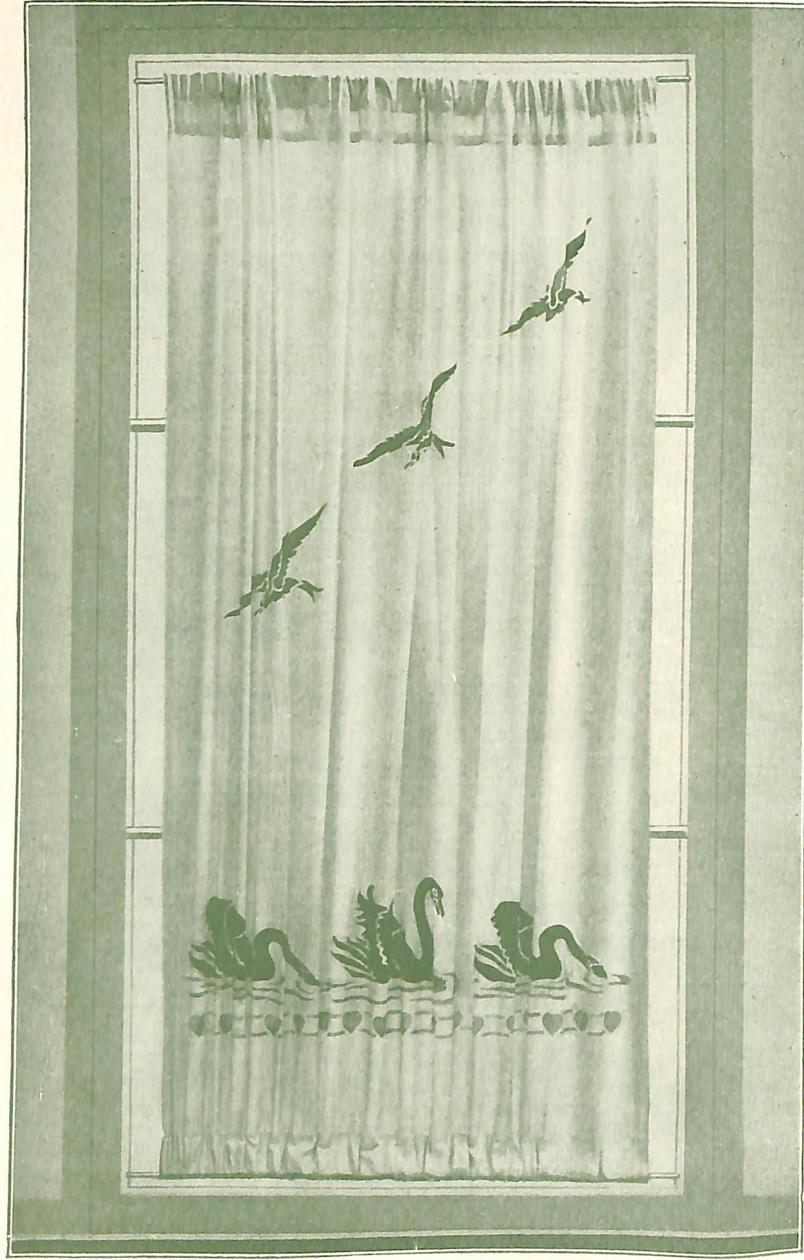
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## With REEVES'S Stencil Colours for Artists, Amateurs, and for School Practice.

*Supplied by :—*

ISSUED BY  
REEVES & SONS, LIMITED  
LONDON

January 1926



AN EXAMPLE OF HAND STENCILLING.

## A FEW WORDS ON STENCILLING.

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**F**OR some time past we have received many enquiries on the subject of stencilling—enquiries from amateurs wishing to decorate articles of the household or costume, enquiries from Teachers or Education Authorities contemplating the introduction of this fascinating occupation into schools under their control. We have for years supplied professional stencillers with their colours and materials. This booklet is intended to answer these enquiries and to supply the information required.

This introduction makes no pretence to treat the subject exhaustively; the publisher's object is to indicate the nature and cost of the necessary materials and to give such hints and cautions as seem likely to be of service to beginners.

Stencilling is the art of decorating any object by applying colour through a stencil plate; that is, a plate with openings cut to the required design. The colour is usually applied with a brush and is in a more or less liquid form. The necessary materials are thus: colours, which may be either oil or water colours; brushes, which must be specially shaped for this duty; and stencil plates.

Amateurs desirous of decorating articles of costume or household fabrics by stencilling frequently require washable colours. For this purpose water colours are unsuited, and Reeves' Washable Stencil Oil Colours should be used. These special oil colours can also be used successfully on wood, leather, plaster walls, and many other surfaces, but for work on papered walls and on all articles of paper or cardboard Reeves' Water Colours are suitable. Paper goods will not be cleaned by washing.

For school practice on paper or papered walls water colour is recommended, being easier and cleaner to handle than oil colour. The ordinary Reeves' Students' Water Colours used in the school can be employed mixed with Chinese White if density and opacity are required. There is also another range of colours, known as Reeves' Show-card Water Colours, supplied in glass pots, very suitable for the purpose. These colours are opaque, very bright and dense, strong, and dry without gloss.

There are no differences between the brushes made for oil or water colour; there are several patterns, but they can be used with either medium.

Stencil plates may be cut from any stout paper or board or from thin metal sheets, but they must withstand contact with the oil or water colour. A waterproof and oilproof paper is specially prepared for the purpose, and is sold under the name of Reeves' Stencil Paper. This paper is not expensive, wears well, and is easy to cut cleanly. If the amateur or student cuts his own stencils, a special knife with a very sharp point is needed, and a sheet of glass as a cutting board.

Nothing else is necessary, but a few drawing pins, some kind of work board or work table and, if oil colour is used, some turpentine to clean the brushes and stencil plates.

Amateurs who wish to decorate objects by means of stencilling, and who wish to avoid trouble and obtain their results in the easiest way, can purchase their stencil plates ready cut. With a few colours and brushes and no great skill or labour very beautiful effects can be obtained.

In the primary and secondary schools and in art classes the subject should be treated seriously for its high educational value. The student should not only learn the manipulation of the brush, to choose suitable and harmonious colouring, to blend colours, etc., but should acquire the art of cutting his own stencil plates and drawing the designs first in freehand. To invent or adapt a design suitable to the object to be decorated, to plan the design so that it will form a good stencil plate, to cut this out cleanly, and, lastly, to select suitable and harmonious colours and blends, involves considerable exercise of the imagination as well as a skilful handling of pencil, knife, and brush.

### Stencil Plates.

The design may be drawn direct on to the stencil paper in free-hand, or may be traced if transparent stencil paper is used. This should be done with a soft pencil, and the parts to be cut out should be shaded. The cutting knife must be very sharp at the point, and should be held nearly perpendicular. A glass sheet is the best cutting board. An oil stone for sharpening the knife should be handy.

With ordinary care a stencil plate should last out a considerable number of copies, but should it break it may be repaired quite easily by patching with a strip of the same paper and any good glue.

Immediately after use, and also when reversing a stencil plate, the plate must be cleaned. If oil colour has been used, a rag dipped in turpentine lightly applied will be required ; if water colour has been employed, a rag and plain water only.

### The Work Board.

In water colour stencilling any drawing board which is flat or a flat table or desk is satisfactory for small work, but for oil colour stencilling a piece of soft calico, free from joins, is stretched over the board, fastened with tacks or drawing pins, and care must be taken to avoid wrinkles. A sheet of clean blotting paper should lie under the work to absorb excess of oil.

### The Brushes.

Stencil brushes are generally made of hog bristle, there are also extra soft brushes made of Oyata hair for delicate stencil plates. The brushes are set in metal ferrules, and the hairs are all one length ; they are thus flat-topped. If the bristles protrude far out of the

ferrules there is a tendency for them to produce ragged work by getting under the stencil plate ; short brushes are therefore recommended. Small brushes are easier to work with than large ones. Brushes should always be cleaned directly after use and dried. After water colour it is only necessary to wash well in clean water, but after oil colour the brushes should be carefully cleaned in turpentine, then rinsed in soap and water, then plain water.

### Stencil Colours.

Some amateurs working on fabrics use the oil colours in tubes ; these require the admixture of the special medium, and it is not always easy to find the correct proportions. The trade stenciller prefers ready mixed oil colours and buys them in bulk ; these are now available for amateurs in small bottles, and are recommended. For water colour stencilling any artists' or students' colours can be used ; one of the most convenient forms is the glass pot of Reeves' Students' Water Colours—the brush can be dipped into the pot direct; though it is generally best in any stencilling to lay out in little saucers the colours to be used before commencing to work.

### Hints and Cautions.

Be sure that your work board is flat and free from wrinkles. Oil colours ready mixed sink to the bottom of the bottle ; they should be thoroughly stirred and kept stirred.

The colour should be spread evenly over the brush, and too much colour should be avoided ; in oil stencilling the best work is produced with the least amount of colour.

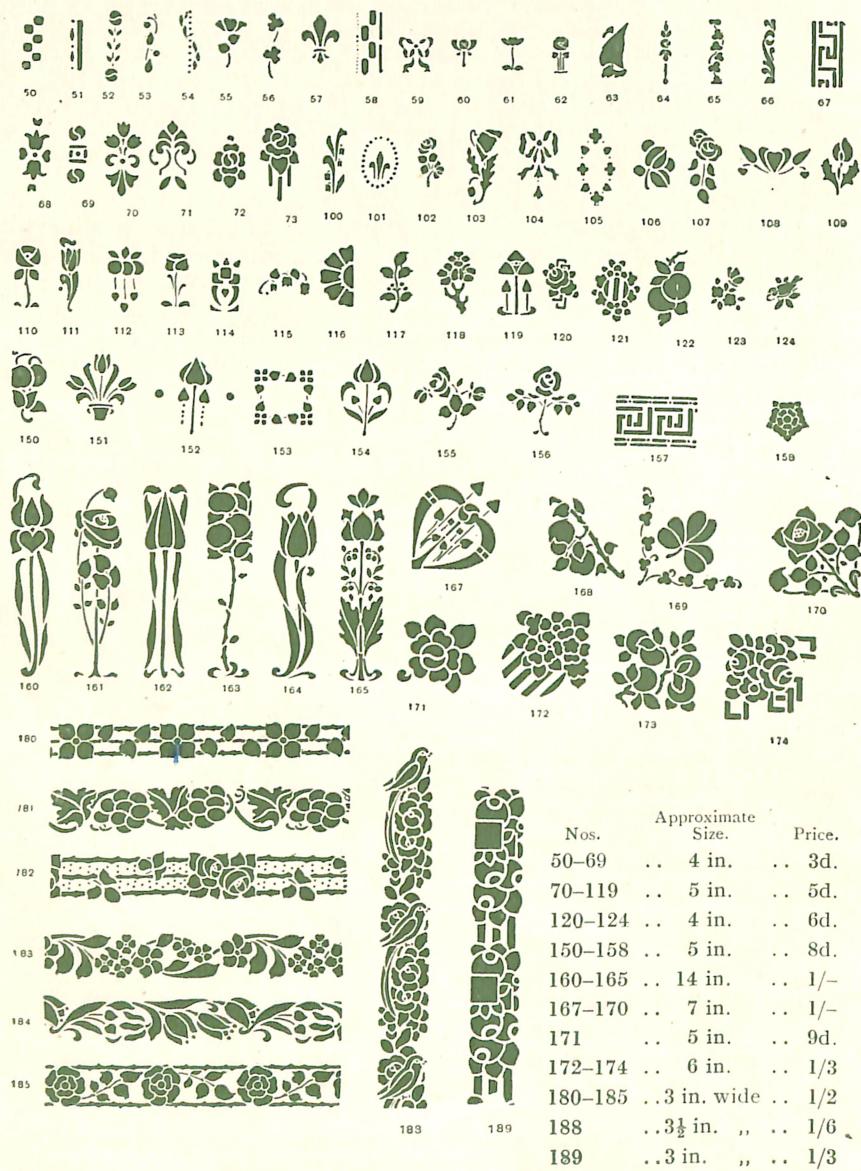
Use the brush lightly ; if leaned upon heavily there is a tendency for the hairs to spread under the stencil plate. The motion should be a light scrubbing one, and on very delicate surfaces a light dabbing but not a thump.

Certain colours are injured by contact with new plaster, and certain colours are injured by contact with alum, which is frequently used by paper-hangers as a preservative for their paste. If, therefore, any *important* work is to be done on new plaster or new wallpaper, it is advisable to refer to the colour makers before commencing the work.

Although the special oil colours are called *washable*, it must be understood that washing must be very carefully done. All strong soap or cleanser must be avoided, rough handling is dangerous and prolonged boiling very risky. The washing should be done in warm water only, a pure soap used, and all handling be as light as possible.

For the amateur working in oil stencil for household and costume decoration Gibson's " Practical Guide to Stencilling " (Reeves and Sons, 1s.) is recommended, as this book contains many useful suggestions and examples.

REEVES' CUT STENCILS READY  
FOR USE.



REEVES' CUT STENCILS READY FOR USE.



No.	Approximate Size.	Price.	No.	Approximate Size.	Price.
190 ..	Width 3½ in.	1/-	300-302 ..	11×7 in.	1/9
191 ..	„ 3½ in.	1/3	350 ..	20 in. high	6/-
192 ..	„ 3½ in.	1/6	353 ..	11 in. „	3/6
193 ..	„ 3½ in.	1/3	356 ..	9×6 in.	2/3
200-215 ..	10×8 in.	1/-	357 ..	15×8 in.	1/8
216-217 ..	10×7 in.	2/-	358 ..	10×3 in.	1/-
218 ..	10×7 in.	1/6	359 ..	4×4 in.	1/-
257 ..	16×16 in.	4/-			

# REEVES' CUT STENCILS READY FOR USE.



Yoke and Cuff for  
Blouse,  $11\frac{1}{2} \times 5$  in. and  
 $3\frac{1}{2} \times 3$  in.

400

BLOUSE STENCILS. Yoke about  $6\frac{1}{2}$  in. wide,



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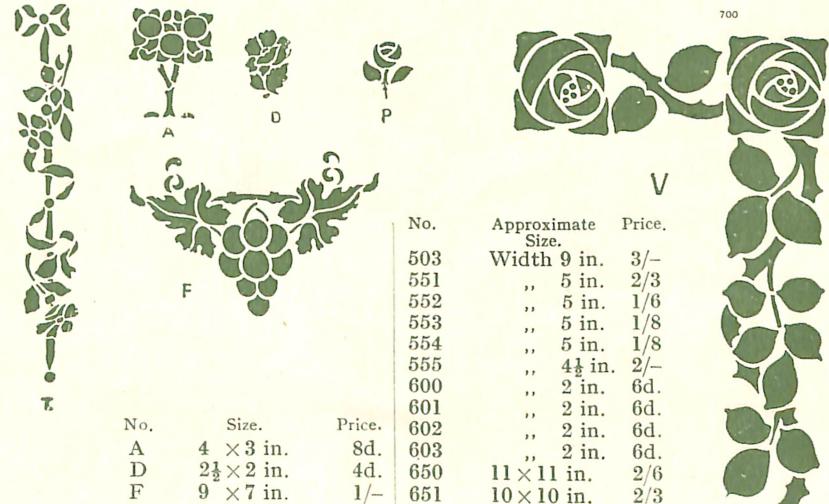
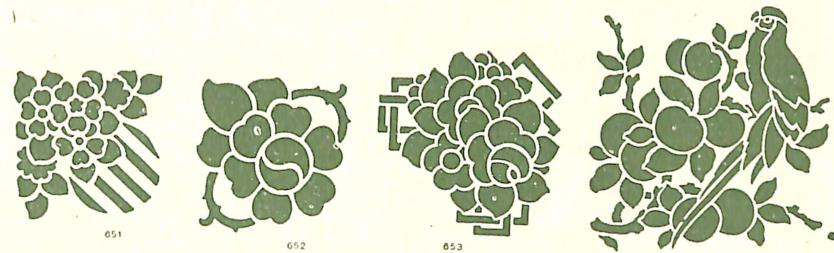
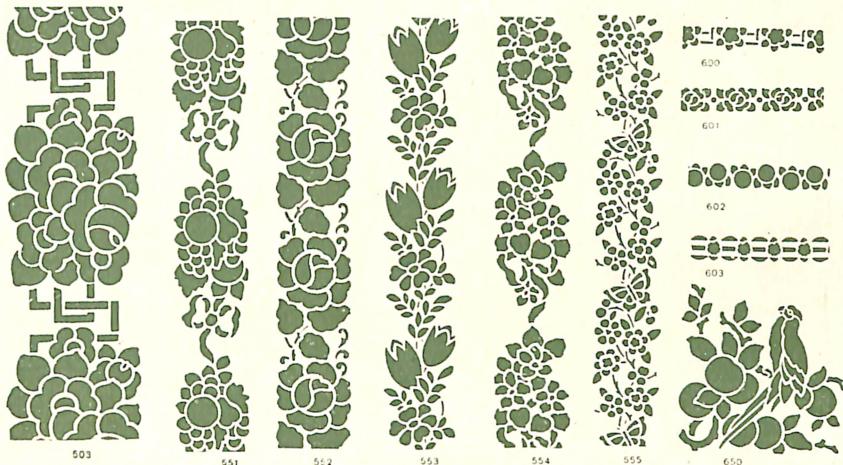
500



501

No.	Approximate Size.	Price.	No.	Approximate Size.	Price.
360	7 × 5 in.	2/6	417	4 × 11½ in.	9d.
361	8 × 8 in.	2/-	422	11½ × 3½ in.	1/6
400	Set	3/-	423	5½ × 5 in.	9d.
401	20 × 12 in.	2/6	424	9 × 3½ in.	1/-
402	18 × 12 in.	2/6	425	7½ × 4 in.	1/-
403	Set	3/6	426	7 × 3 in.	1/-
405	"	3/6	427	5 × 4 in.	1/-
406	"	3/6	428	4½ × 2½ in.	1/-
413	9 × 3½ in.	1/-	500	Width 8½ in.	3/-
414	10 × 8 in.	3/-	501	9 in.	3/6
416	4½ × 4½ in.	1/-	502	9 in.	1/6

REEVES' CUT STENCILS READY FOR USE.



No.	Size.	Price.	No.	Approximate Size.	Price.
A	4 × 3 in.	8d.	603	Width 9 in.	3/-
D	2½ × 2 in.	4d.	650	" 5 in.	2/3
F	9 × 7 in.	1/-	651	" 5 in.	1/6
P	2 × 2 in.	3d.	652	" 5 in.	1/8
T	13½ × 2 in.	1/2	653	" 4½ in.	2/-
V	16½ × 12 in.	1/9	700	2 in.	6d.
				" 2 in.	6d.
				11 × 11 in.	2/6
				10 × 10 in.	2/3
				10 × 10 in.	1/6
				12 × 12 in.	2/6
				16 × 16 in.	4/-

**REEVES' CUT STENCILS** READY  
FOR USE.



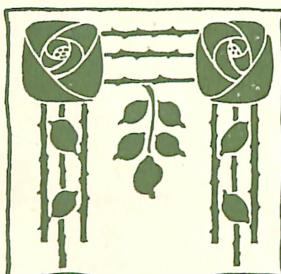
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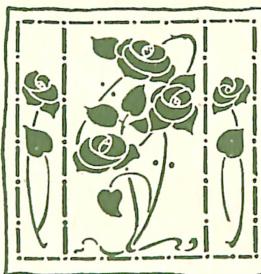
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No. 411.

No. 412.



250



252



254



355



No. 429.



No. 430.

No.	Approximate Size.	Price.	No.	Approximate Size.	Price.
C1, C2 ..	2½ in. Set ..	.. 3d.	421 ..	14 × 4 in. ..	9d.
E ..	5 in. ..	.. 7d.	209 ..	10 × 7 in. ..	1/-
J, JI ..	4 in. Set ..	.. 3d.	411 ..	7 × 5 in. ..	2/-
L, LI ..	5 in. ..	.. 5d.	412 ..	6 × 6 in. ..	2/-
M-M3 ..	1½ in. ..	.. 3d.	250, 254 ..	15½ × 15½ in. ..	2/6
			252 ..	15½ × 15½ in. ..	4/-
			355 ..	13 × 11 in. ..	2/-
			429 ..	15 × 15 in. ..	4/-
			430 ..	15 × 15 in. ..	3/-

**REEVES' CUT STENCILS** **READY  
FOR USE.**



710



711



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728

No.	Approximate Size.	Made up of pieces.	Price Complete
710	2½ in. wide	1	... 1/2
711	1½ in. wide	1	... 1/-
712	7¾ × 2¾ in.	1	... 1/-
713	5¾ × 3½ in.	1	... -/9
714	7¾ × 1½ in.	1	... 1/6
715	14 in. diam.	1	... 2/6
720	3 × 11½ in.	2	... -/6
721	3 × 1½ in.	3	... -/9
722	3¾ × 2½ in.	2	... -/6

No.	Approximate Size.	Made up of pieces.	Price Complete
723	4 × 2 in.	3	... -/8
724	7 × 3½ in.	3	... 1/6
725	4½ × 4 in.	2	... -/8
726	4 × 4 in.	3	... 1/6
727	3¾ × 1½ in.	2	... -/9
728	5½ × 2½ in.	3	... 1/3
729	7 × 2½ in.	3	... 1/6
730	5½ × 5¼ in.	2	... 1/-
731	1½ in. wide	2	... -/9

**REEVES' CUT STENCILS** **READY  
FOR USE.**



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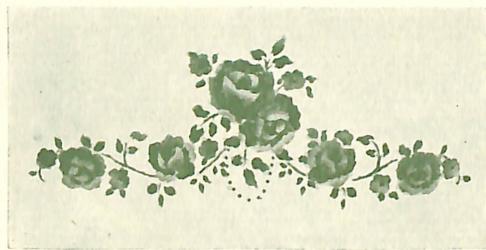
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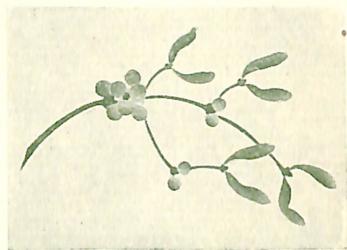
736



737



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741

No.	Approximate Size,	Made up of pieces.	Price Complete
732	1 in. wide	2	... -/8
733	1 $\frac{1}{2}$ in. "	2	... -/9
734	3 in. "	4	... 1/6
735	3 $\frac{1}{2}$ in. "	3	... 2/3
736	1 $\frac{1}{8}$ in. "	3	... 1/-

No.	Approximate Size,	Made up of pieces.	Price Complete
737	1 $\frac{1}{4}$ in. wide	2	... -/9
738	16 × 6 $\frac{1}{2}$ in.	4	... 5/-
739	10 $\frac{3}{4}$ × 7 $\frac{1}{2}$ in.	2	... 2/-
740	15 × 9 $\frac{1}{2}$ in.	2	... 3/6
741	16 × 16 in.	4	... 9/6

# REEVES' CUT STENCILS

READY  
FOR USE.



742



744



745



743

No.	Approximate Size.		Made up of pieces.	Price Complete
742	16 x 9½ in.	.. .. .. ..	4 .. .. ..	9/6
743	17 in. diam.	.. .. .. ..	4 .. .. ..	14/6
744	15 x 9½ in.	.. .. .. ..	5 .. .. ..	8/6
745	9½ in. width	.. .. .. ..	5 .. .. ..	10/6
Ready Cut Stencil Plates (6 designs)		.. ..	per pkt.	1/-
Packets of Japanese Stencils (assorted designs) per pkt.			from 1/6 to 4/-	

## REEVES' STENCIL OIL COLOURS IN BOTTLES.



No medium required.

Apple Red.	Helio.
Autumn Brown.	Leaf Green.
Azule.	Mauve.
Black.	Nile Green.
Blue Green.	Old Gold.
Burnt Umber.	Old Rose.
Carmine Tint.	Orange.
Gamboge Tint.	Pale Gold.
Gold.	Pink.
Golden Brown.	Prussian Blue.

Washable with care.

Prussian Green.
Reseda.
Salmon.
Smoky Blue.
Ultramarine.
Vandyke.
Vermilion Tint.
Violet.
White.

Per Bottle,  
s. d.  
**0 8**

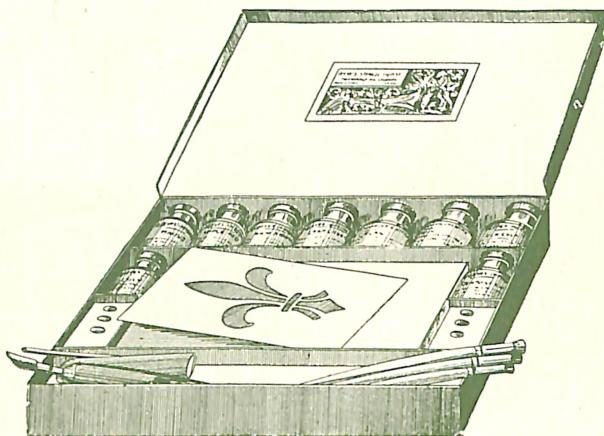
Also supplied in bulk at 16/- per pint.

Stirring-rods . . . Each 1d.

## **REEVES' STENCIL OIL COLOURS IN BOTTLES.**

NO MEDIUM REQUIRED. WASHABLE WITH CARE.

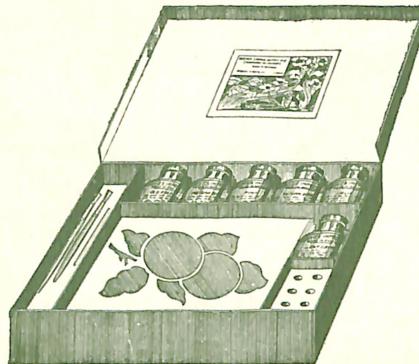
In Card Boxes.



### **STENCIL SET NO. 4.**

Contains 9 colours in bottles, 3 special stencil brushes, stencil knife,  
6 pieces transparent stencil paper, 6 drawing pins, 4 cut stencils,  
stirring rod, and Notes on Stencilling . . . . . Each 12/6

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### **STENCIL SET NO. 5.**

Contains 6 colours in bottles, 2 special stencil brushes, 3 pieces  
transparent stencil paper, 6 drawing pins, 3 cut stencils, stirring  
rod, and Notes on Stencilling . . . . . Each 7/6

## REEVES' STENCIL OIL COLOURS IN TUBES.



REEVES'  
TRADE MARK.



Tube No. 2.



2 oz. Bottle.

Specially prepared Oil Colours for stencilling Silk, Velvet, Tapestry, Wood, Stone, Plaster, &c., to be used with Reeves' Stencil Medium.

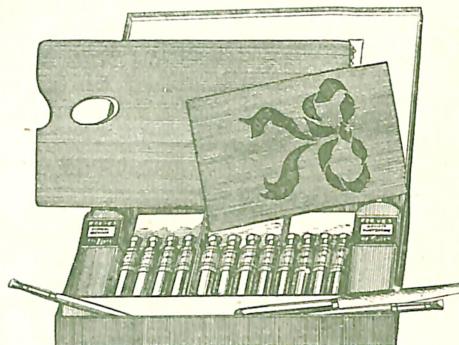
### Names of Colours.

Antwerp Blue.	Crimson Lake.	Prussian Blue.
Burnt Sienna.	Emerald Green.	Purple Lake.
Burnt Umber.	Flake White.	Raw Sienna.
Brown Madder.	Gamboge Tint.	Raw Umber.
Cadmium Pale Tint.	Indian Red.	Rose Madder.
Cadmium Deep Tint.	Ivory Black.	Sap Green.
Carmine Tint.	Indigo Tint.	Scarlet Lake.
Chrome Green Pale.	Lamp Black.	Terre Verte.
Chrome Green Mid.	Lemon Yellow Deep.	Ultramarine.
Chrome Green Deep.	Light Red.	Vandyke Brown.
Chrome Orange.	Mauve.	Vermilion Mid. Tint.
Chrome Yellow Pale.	Naples Yellow.	Viridian.
Chrome Yellow Mid.	Neutral Tint.	Yellow Ochre.
Chrome Yellow Deep.	Olive Green.	Zinc White.
Cobalt Blue Tint.	Permanent Blue.	

Tubes  
No. 2  
Each 4d.

Reeves' Stencil Medium, 1 oz. bottles	..	..	..	..	Each 8d.
" " "	2 oz. "	..	..	..	" 1/-
" " "	1 pint ..	..	..	..	" 8/-

## **REEVES' STENCIL OIL COLOURS IN TUBES.**



*Illustration of Set No. 1.*

### **STENCIL SET NO. 0.**

Reeves' Stencil Outfit No. 0 contains 10 colours in tubes, bottle of medium, 2 stencil brushes, 4 cut stencils, and 6 drawing pins.

IN CARD BOX. Each 5/-

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### **STENCIL SET NO. 1.**

Reeves' Stencil Outfit No. 1 contains 12 colours in tubes, bottles of medium and turpentine, 2 stencil brushes, palette, palette knife, and cut stencil.

IN CARD BOX. Each 8/6

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### **STENCIL SET NO. 2.**

The same size and contents as above, but the box is an Artist's Colour Box of black japanned tin with handle.

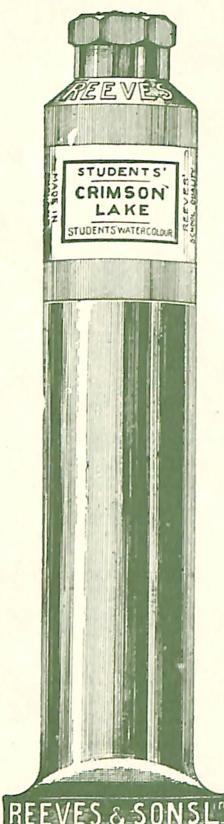
Each 12/-

## REEVES' STUDENTS' WATER COLOURS.

Recommended for stencilling on Paper, Cardboard,  
and similar surfaces.

They are non-washable.

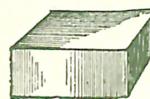
Names of Colours and Prices opposite.



Tube No. 9.



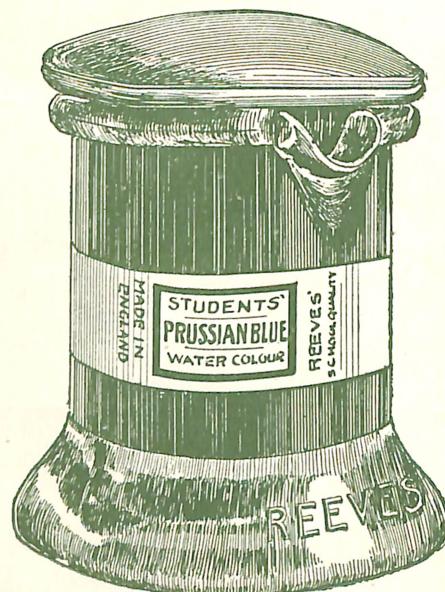
China Pan.



Refill for Pan.



Tube No. 2.



Heavy Glass Pot.

# REEVES' STUDENTS' WATER COLOURS,

Illustrated opposite,

ARE MADE IN THE FOLLOWING TINTS:—

Antwerp Blue.	Green Bice.	Payne's Grey.
Brown Madder.	Hooker's Green Pale.	Prussian Blue.
Burnt Sienna.	Hooker's Green Deep.	Purple Lake.
Burnt Umber.	Indian Red.	Raw Sienna.
Cadmium Yellow Tint.	Indian Yellow.	Raw Umber.
Carmine Tint.	Indigo Tint.	Rose Madder.
Chinese White.	Ivory Black.	Sap Green.
Chrome Yellow Pale.	Lamp Black.	Scarlet Lake.
Chrome Yellow Mid.	Lemon Yellow.	Sepia.
Chrome Yellow Deep.	Light Red.	Ultramarine.
Chrome Orange.	Mauve.	Vandyke Brown.
Cobalt Blue Tint.	Naples Yellow.	Vermilion Mid. Tint.
Crimson Lake.	Neutral Tint.	Viridian Tint.
Emerald Green Tint.	Olive Green.	Warm Sepia.
Gamboge Tint.		Yellow Ochre.

	Each.
In china pans .. ..	2d.
Refill colours for pans ..	1d.
In tubes. No. 2 .. ..	3d.
In tubes. No. 9 .. ..	10d.
In glass pots .. ..	1/6

## REEVES' SHOW CARD ARTISTS' WATER COLOURS.

Not Washable.

Ready for use, direct from the pot, on paper or cotton. Strong and brilliant tints, satin surface. Suitable for stencilling.

22 Tints.

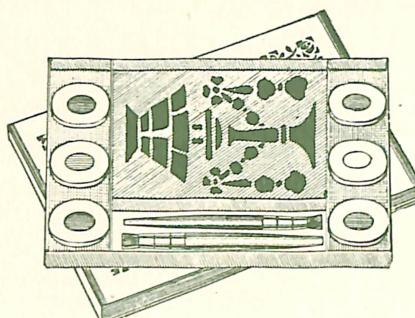
Brown.	Grey.	Magenta.
Burnt Umber.	Heliotrope.	Orange.
Black.	Light Green.	Turquoise.
Cream.	Light Yellow.	Ultramarine.
Cobalt Tint.	Light Red.	Violet.
Dark Red.	Medium Green.	Vermilion Tint.
Dark Green.	Medium Yellow.	White.
Emerald Green.		

Each

In wide bottles, screw cap, containing 2 oz.	1/-
" " "	6 oz. 2/6
In bottles containing 1 pint .. ..	7/6



## **REEVES' WATER COLOUR STENCIL SETS.**

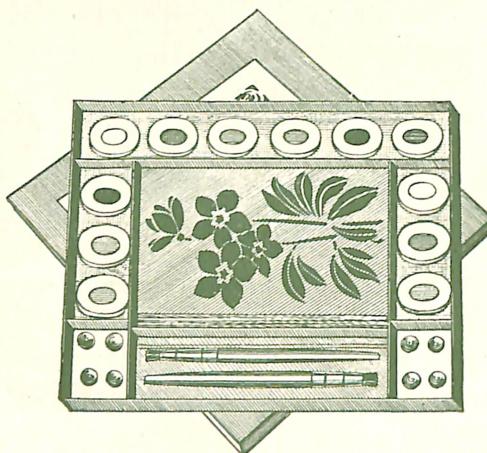


SET No. 1.

- 6 Water Colours in Enamelled Saucers.
- 2 Stencil Brushes.
- 3 Cut Stencils.
- 6 Sheets Cartridge Paper.

Instructions how to Stencil.

Each 2/-

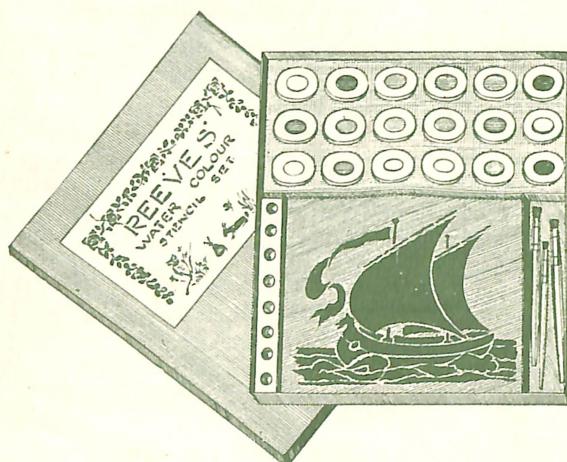


SET No. 2.

- 12 Water Colours in Enamelled Saucers.
- 2 Stencil Brushes.
- 4 Cut Stencils.
- 6 Sheets Cartridge Paper.
- 8 Drawing Pins.

Instructions how to Stencil.

Each 3/6



SET No. 3.

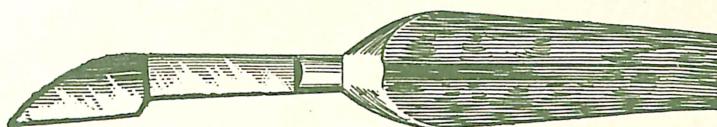
- 18 Water Colours in Enamelled Saucers.
- 3 Stencil Brushes.
- 5 Cut Stencils.
- 6 Sheets Cartridge Paper.
- 8 Drawing Pins.

Instructions how to Stencil.

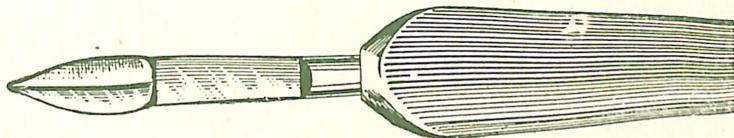
Each 5/-

## REEVES' STENCIL CUTTING KNIVES.

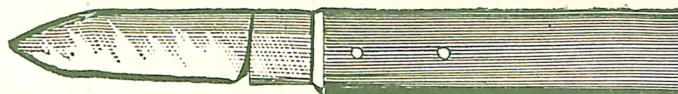
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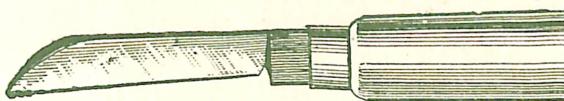
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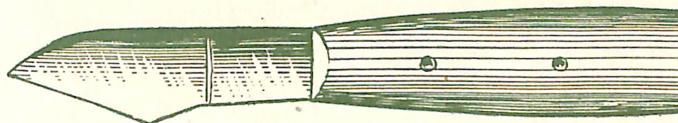
No. 105.



No. 104.



No. 106.



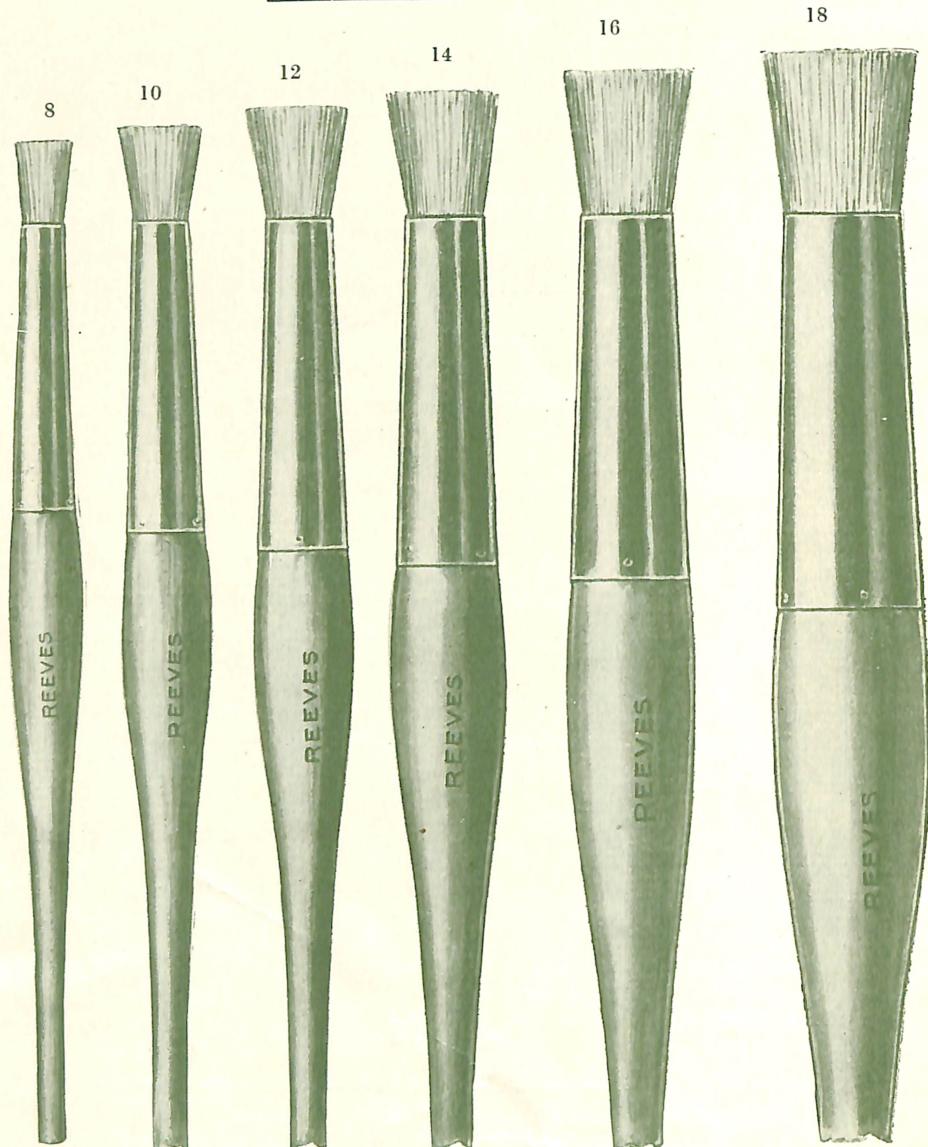
No. 107.	Single cutting edge	..	..	..	..	..	Each	2/6
No. 103.	Double	"	..	..	..	..	"	2/6
No. 105.	Single	"	..	..	..	..	"	2/-
No. 104.	Single	"	..	..	..	..	"	1/-
No. 106.	Single	"	..	..	..	..	"	1/9
No. 108.	Single	"	..	..	..	..	"	2/6
No. 109.	Single	"	..	..	..	..	"	2/-

## REEVES' STENCIL PAPER.

Approximate Size.

25×20 in., Stout ..	..	..	Per quire, 10/6	Per sheet, -/6
25×20 in., Medium ..	..	..	" 8/6	" -/5
25×20 in., Transparent ..	..	..	" 9/6	" -/5½
24×18 in., " Thin ..	..	..	" 2/6	" -/1½

**REEVES' ORDINARY STENCIL BRUSHES.**



Series 127.	Size No.	..	..	8	10	12	14	16	18	20	21
Finest Hog Bristles	..	Each		3d.	3½d.	4½d.	5½d.	7d.	9d.	1/3	1/6

## REEVES' SPECIAL STENCIL BRUSHES.

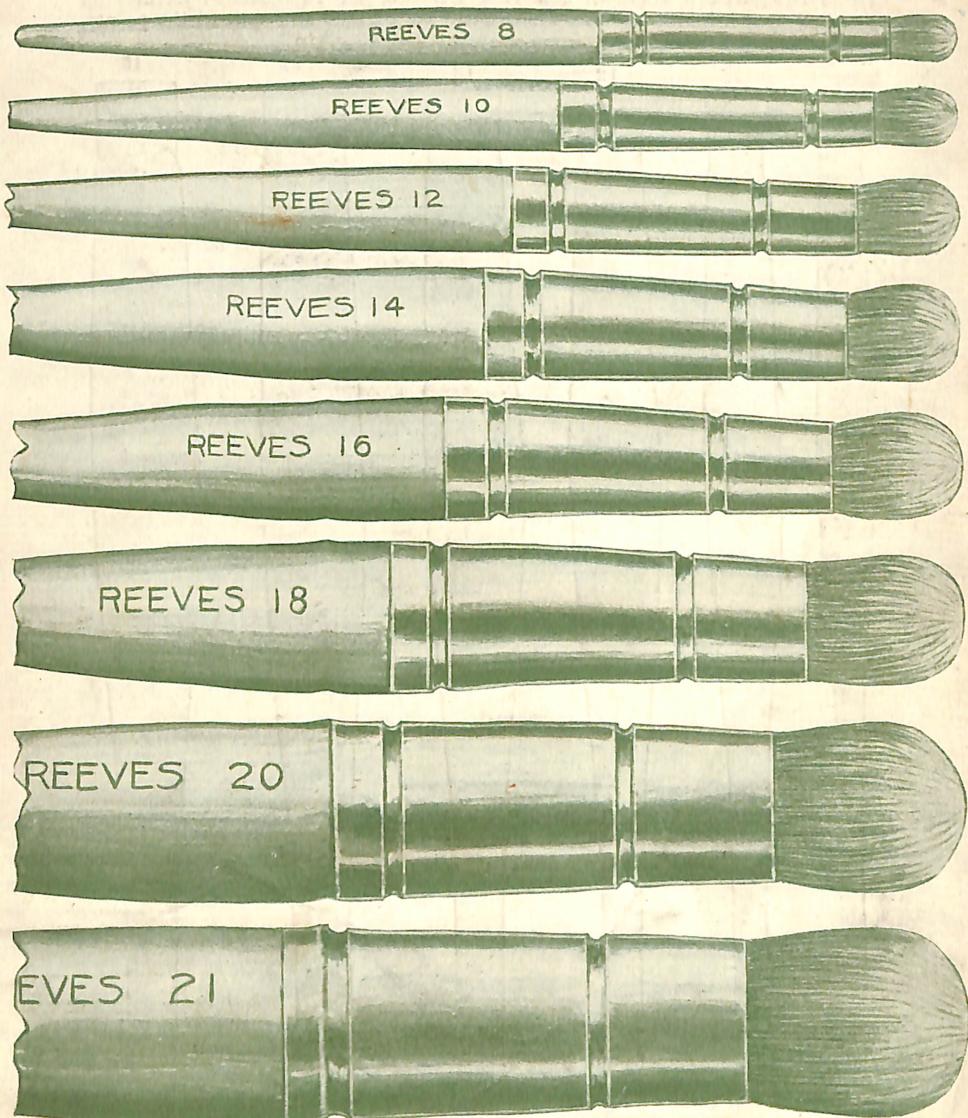
These Brushes are made of soft Hog Bristles, set in nickelated ferrules on polished brown handles. The bristles are very short and split at the points, thus giving a very soft working tip.



Series 129.	Size No.	8	10	12	13	14	15	17	18
	Each	7d.	8d.	10d.	11d.	1/-	1/2	1/9	2/-

Series 235.	Size No.	...	...	...	8	10	12	14
Soft Oyata Hair on red handle	Each				3d.	4d.	5d.	6d.

## REEVES' BEVELLED STENCIL BRUSHES.



Series 240. Size No.	8	10	12	14	16	18	20	21
Finest Hog Bristles Each	3½d.	4d.	5d.	6d.	8d.	9½d.	1/4	1/9

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